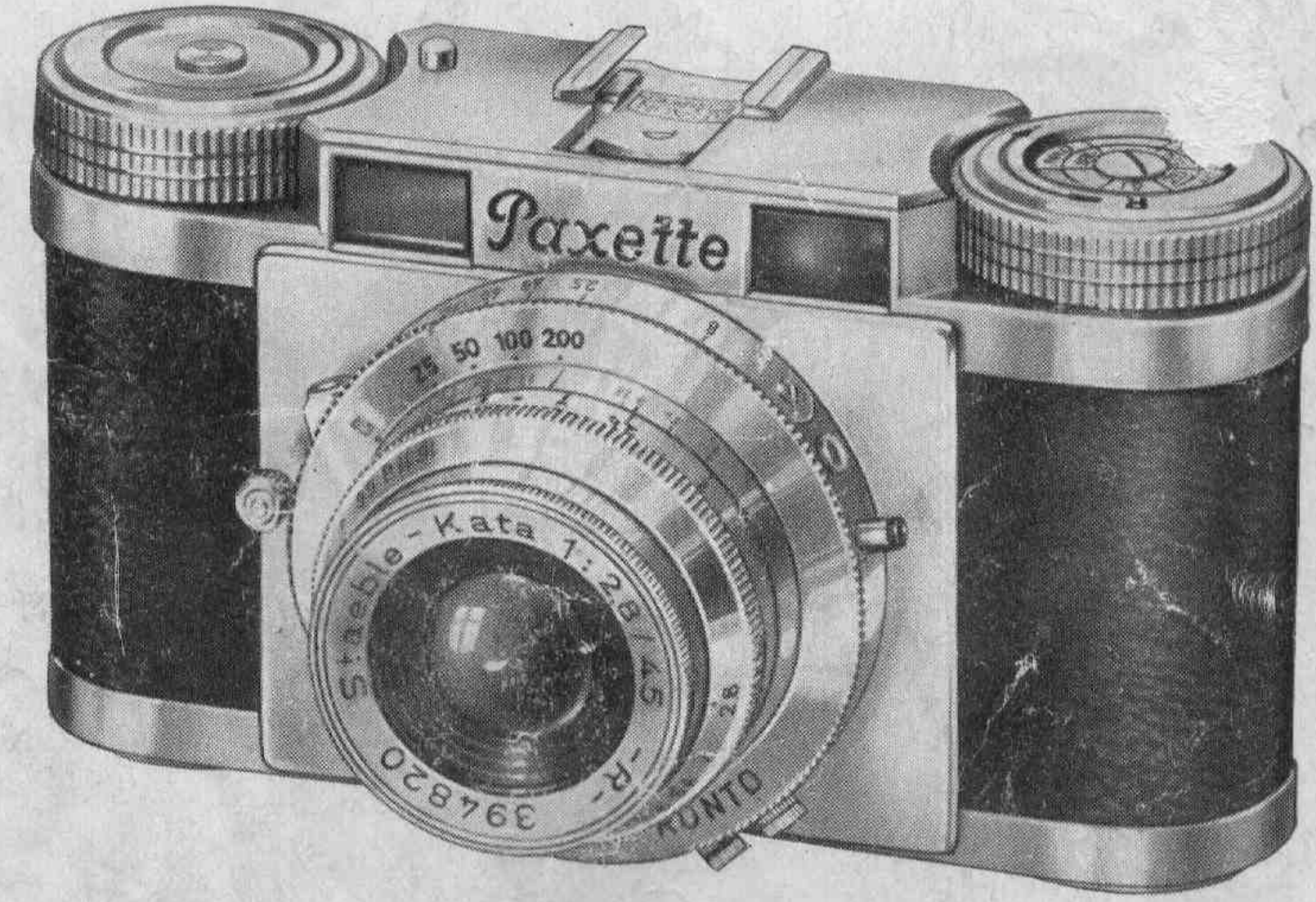
BRAUN
NÜRNBERG



Paxette Ib

INSTRUCTION-BOOK

It is first of all necessary to become thoroughly familiar with the various parts of the camera. Before inserting a film go over the necessary operations several times. Good snapshots can only be achieved if your

Paxette

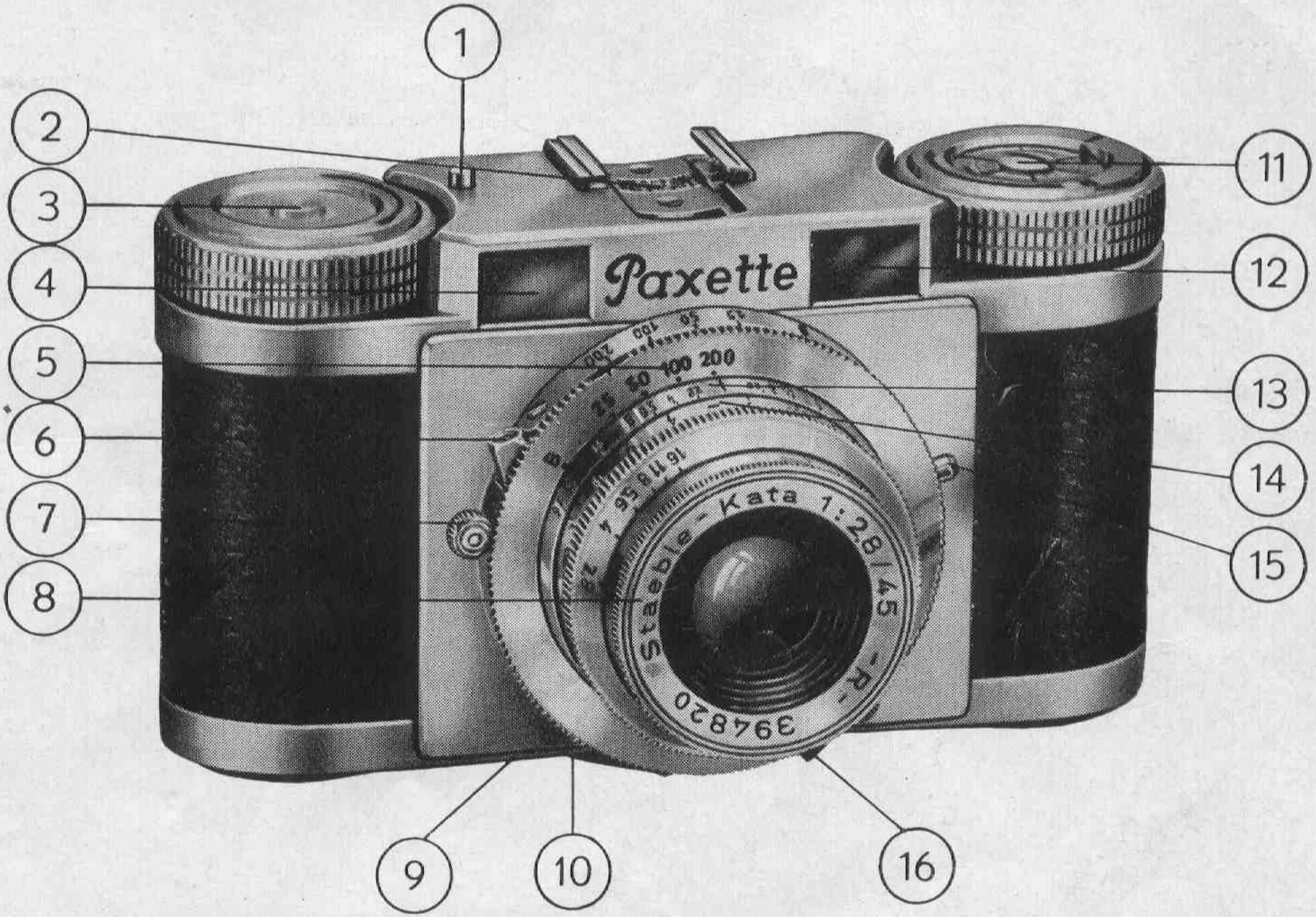
is ready for instant action.

* * * * * * * *

see page

Key to numbers on opposite page

1. Film locking stud 11
2. Film counter 9
3. Knob for winding on film and cocking shutter 10
4. Optical exposure meter 15
5. Shutter setting 18
6. Socket for cable release . . . . . —
7. Shutter release lever 20
8. Lens aperture control 14
9. Locking ring 5
10. Tripod bush ($^1/_4$" Whitworth) . . . . . —
11. Film rewinding knob 11
12. Optical eye level view finder . . . . . —
13. Depth of field ring 19
14. Focussing ring 18
15. Flash socket . . . . . —
16. Delayed action release 14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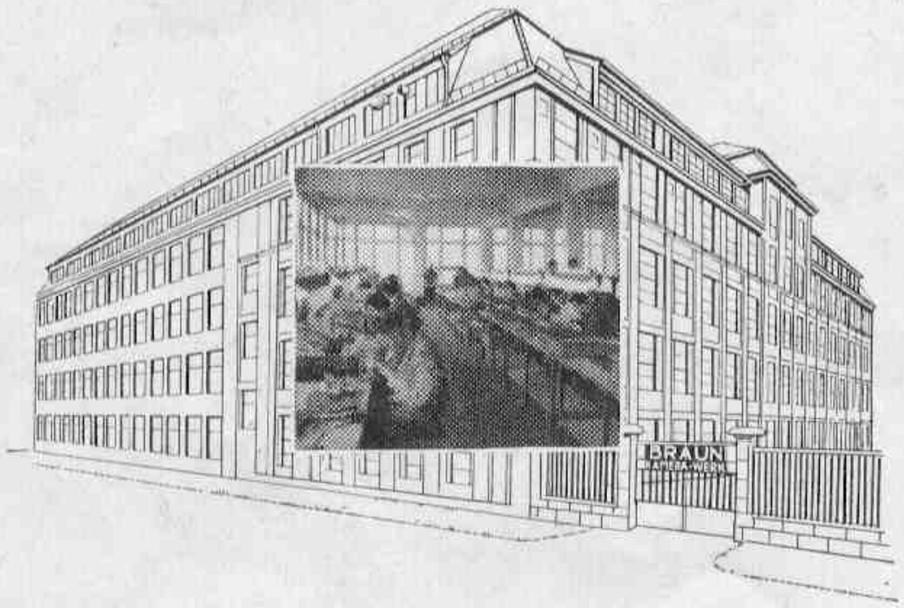
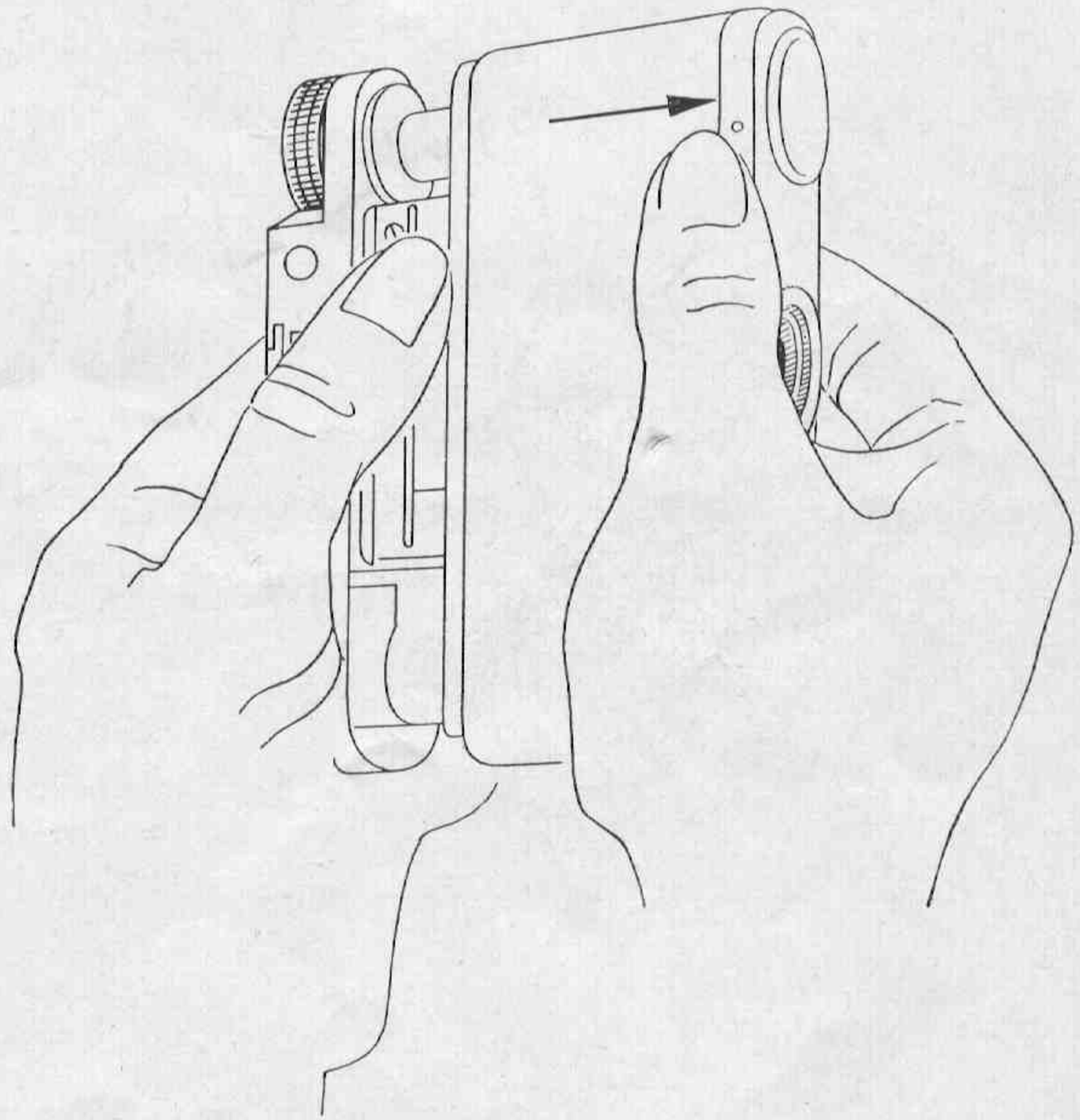


Part view of "Paxette" assembly-room

The *Paxette* camera is made by Carl Braun of Nurnberg under the most modern conditions.

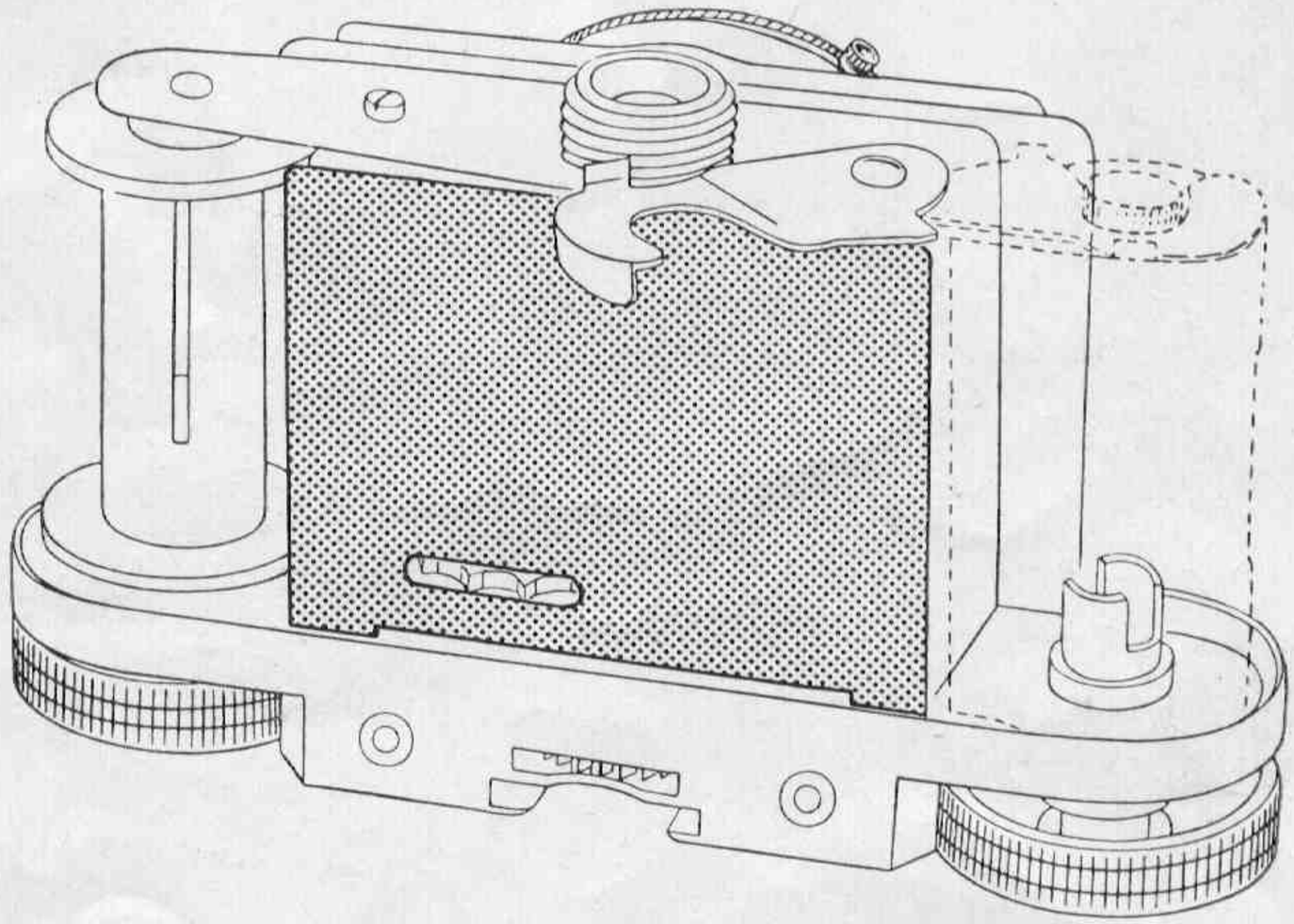
The beautiful finish of the *Paxette* is the first evidence of the quality of the plant and the skill and care of the operatives which lie behind its production. Actual use of the camera very quickly confirms the first impression. It will be found delightful to handle, thoroughly reliable and an instrument capable of producing the most perfect pictures.

Careful study of this booklet is necessary to get the best out of this camera. Once the mechanical details are mastered every photographic problem can be faced with confidence and the *Paxette* will become a constant friend and companion of leisure hours.



How to Open the Camera

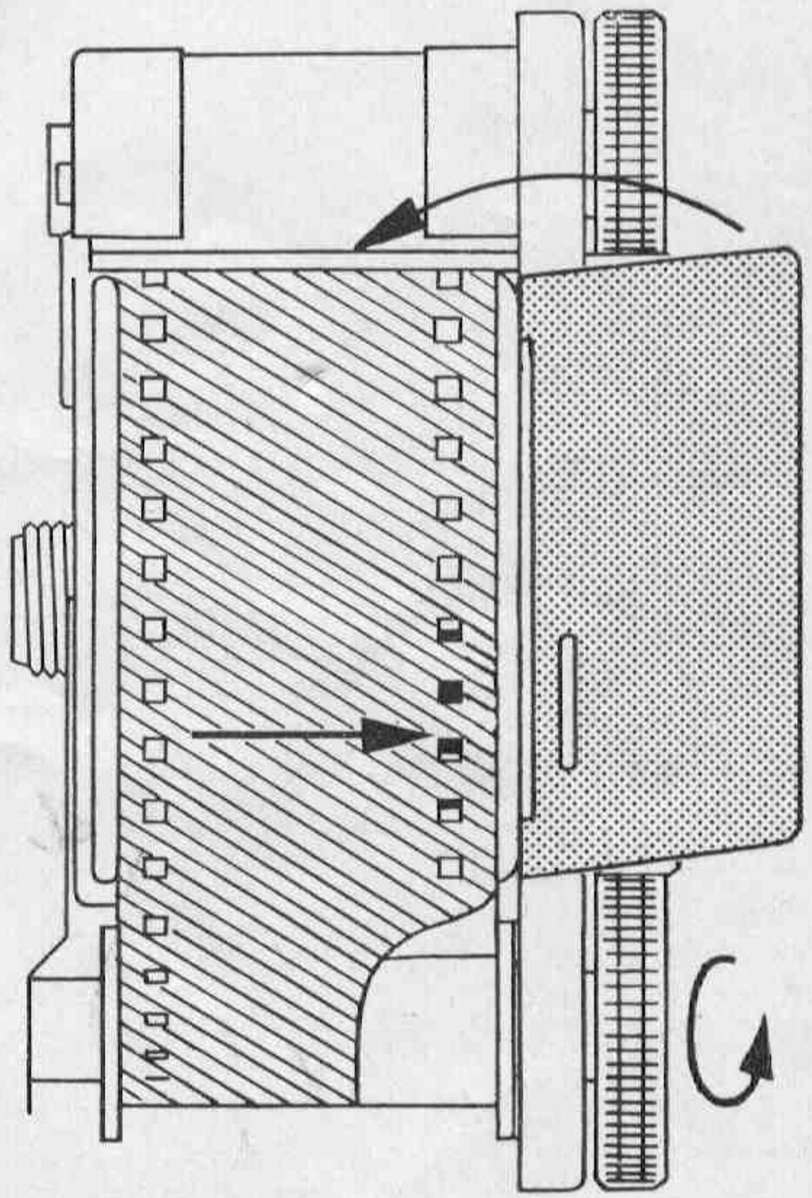
The milled locking ring on the bottom of the camera is released by turning anti-clockwise. The back and bottom of the camera can then be slid out.

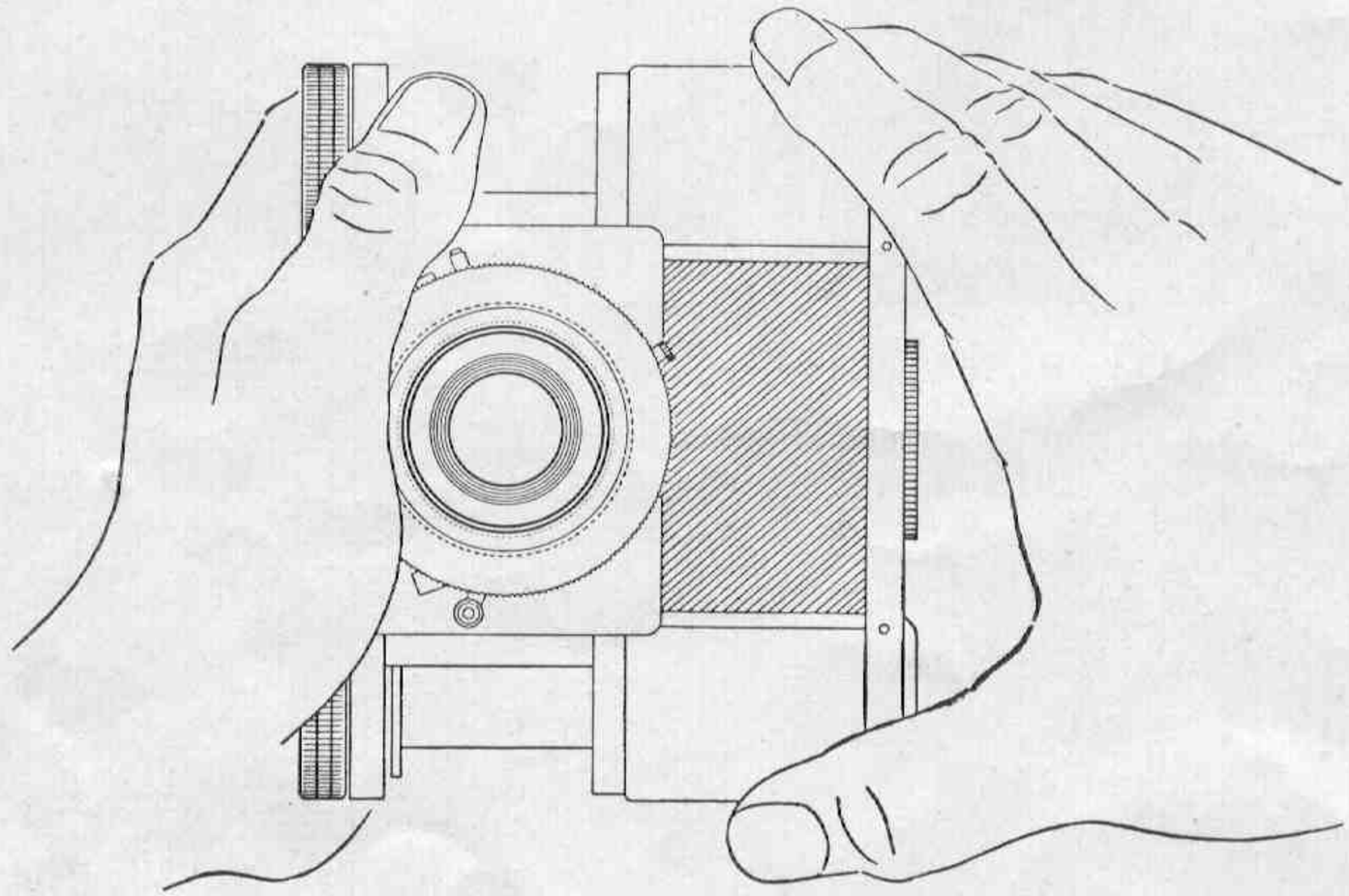


How to Insert the Film Cassette

The arm which retains the cassette is swung outwards by about 90° and the cassette is engaged in the REWIND dog. The lever holding the cassette is then swung back again so that it fits over the protruding spool knob.

The film pressure plate is swung upwards Draw out the trimmed end of the film far enough for it to be inserted in the slot of the take-up spool. Wind the film winding knob in the direction of the arrow until the sprocket teeth of the film transport mechanism engage in the perforations in the film. Then drop back the film pressure plate as indicated by the arrow in the diagram. Winding the film winding knob simultaneously cocks the shutter so that it is not possible to continue winding until the shutter has been released. Repeat winding and releasing the shutter alternately until the perforations have passed over the sprockets, and then close the camera.

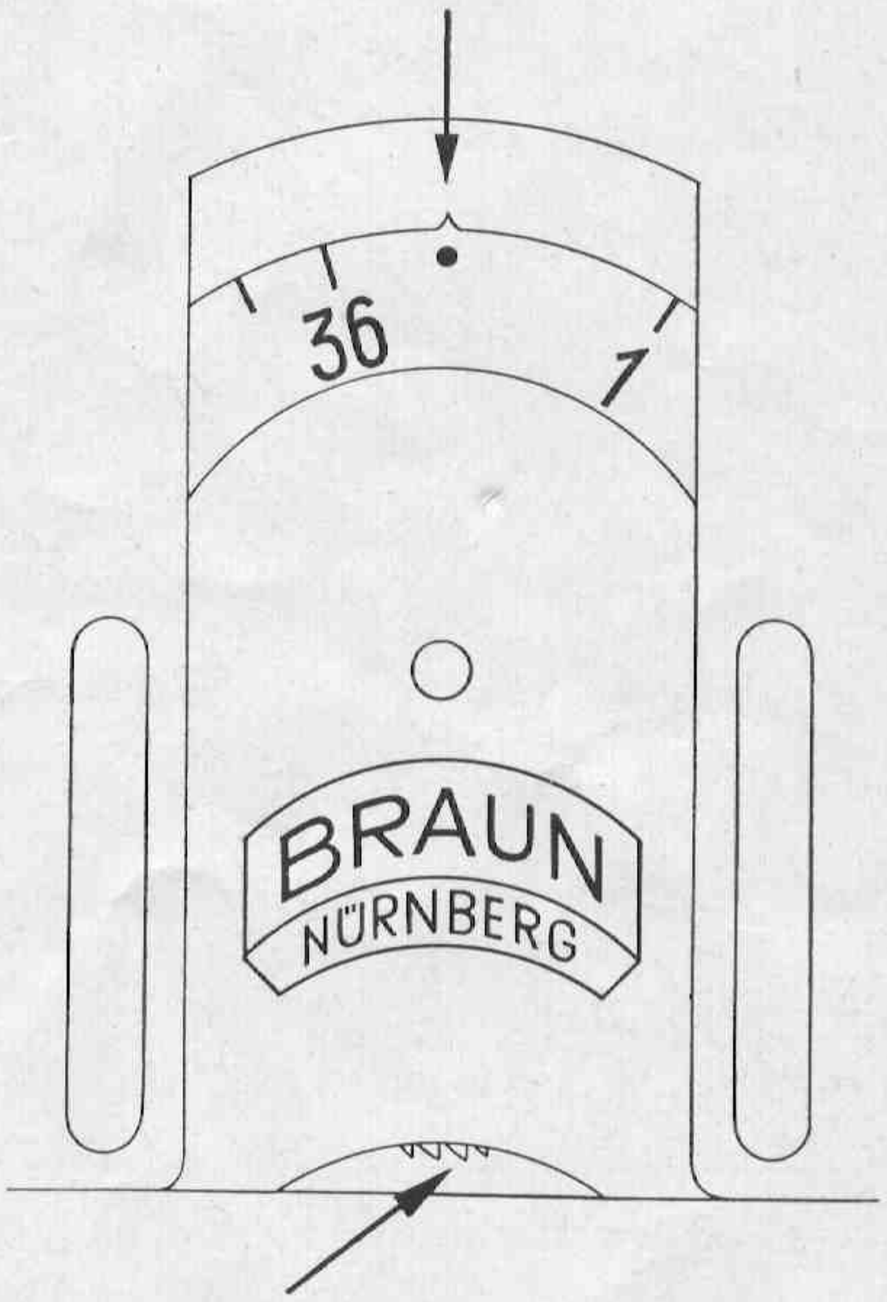


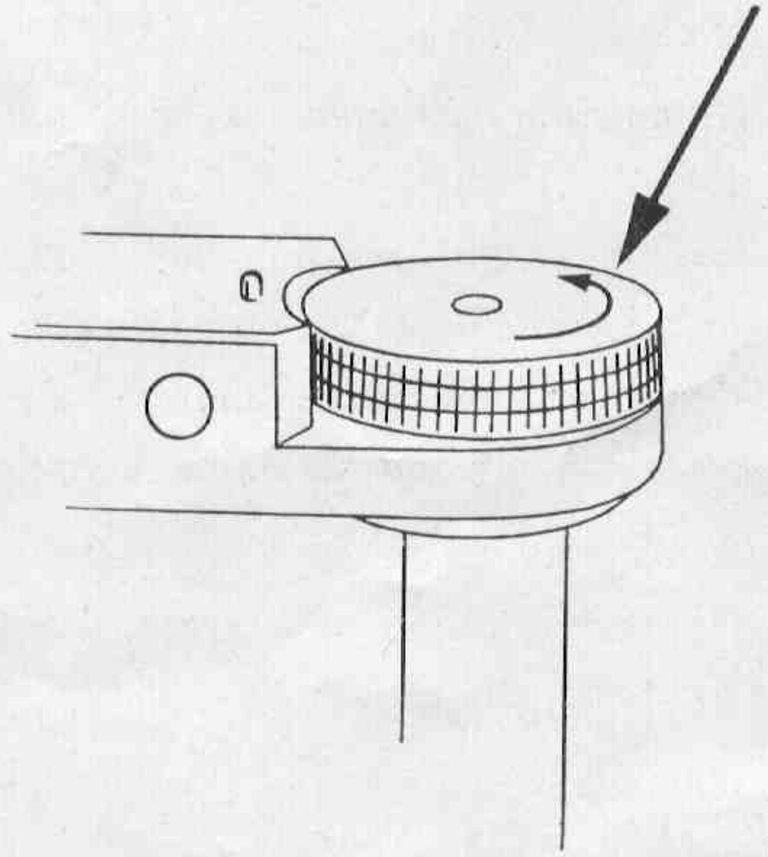


How to Close the Camera

To close the camera the back should be inserted between the camera housing and front plate and the locking ring tightened.

The film counter reads backwards from 36 to 1. It thus indicates the number of unexposed frames still available. After the film has been loaded and the camera closed, the counter should be set at the red dot near the figure 36, by means of the projecting teeth. The film winding knob is then turned until the reading is 36. It is necessary to release the shutter to allow the film to wind on.





Film Winding and Film Transport

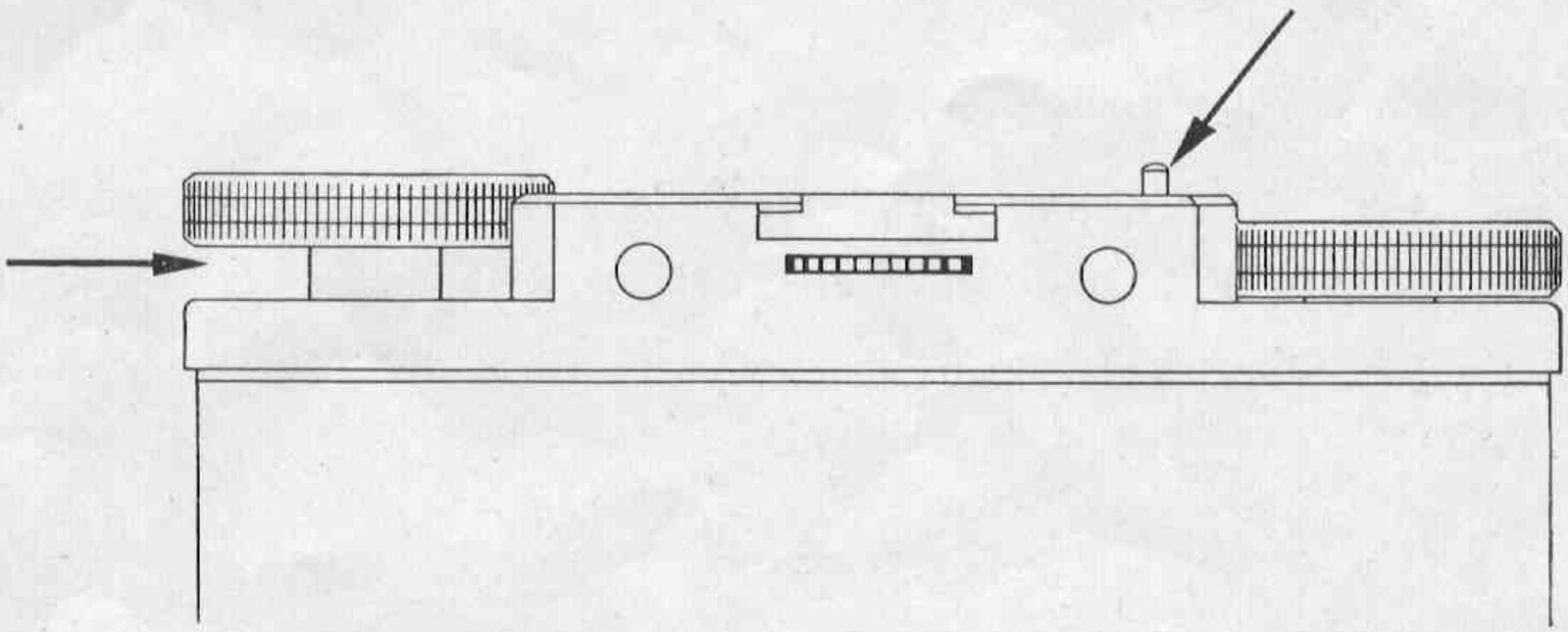
The shutter winding mechanism, film transport and film counter are coupled so that they are operated when the winding knob is wound in the direction of the arrow. After the shutter has been released and until the camera has been re-wound, the safety device which prevents double exposure is in operation.

How to Unload the Camera

The whole length of the film has been exposed when the counter reads figure 1 and the shutter has been released.

To wind back the film, press the locking stud; pull out the rewind knob as far as it will go and turn it in the direction of the arrow. Towards the end of the film a somewhat stronger resistance is felt which indicates that the film is being held by the take up spool. A few turns further will then wind the film completely into the cassette, and the camera can be opened for insertion of a new film.

Note. The locking stud must remain depressed throughout the whole rewinding operation. It throws the sprocket out of gear.



Loading the *Paxette*

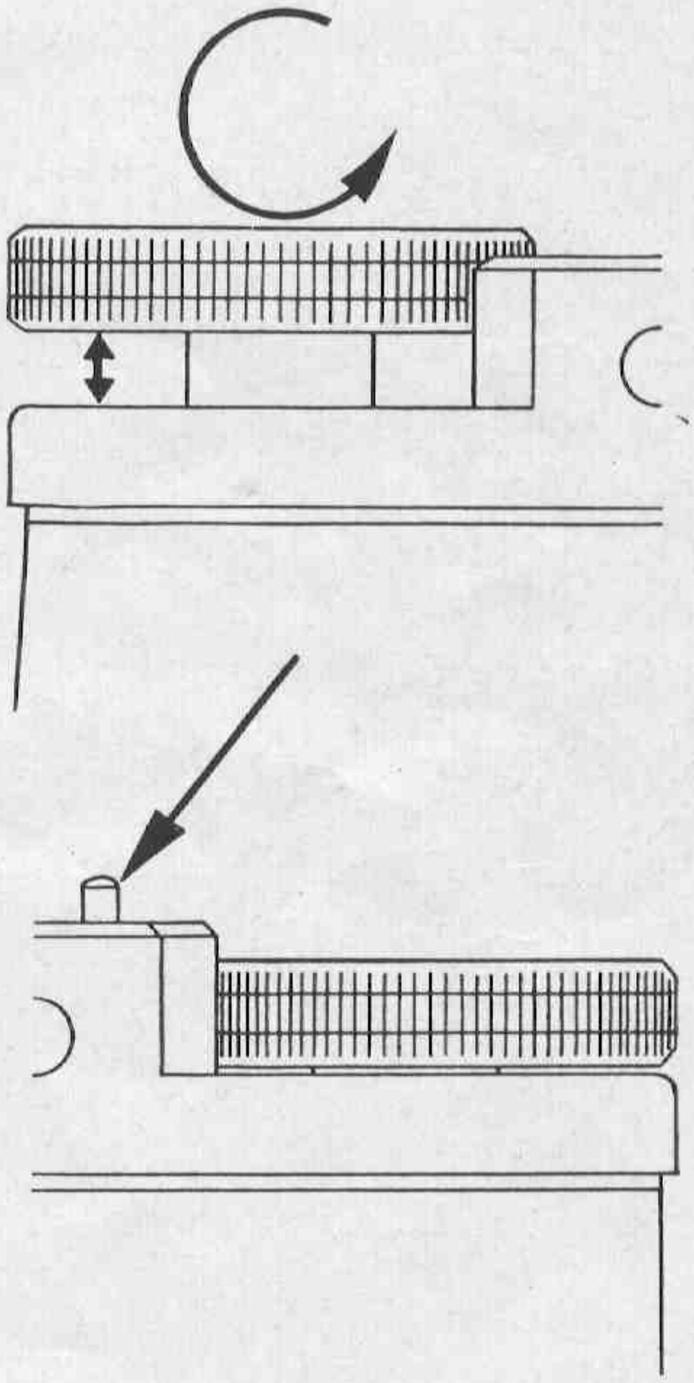
1. Open the camera
2. Insert film cassette
3. Attach the film to the take-up spool
4. Close the camera
5. Set the film counter on the red dot near 36
6. Wind on until 36 is against the index mark

Unloading the *Paxette*

1. Press down locking stud throughout the winding operation
2. Raise rewind knob as far as it will go
3. Turn rewind knob in the direction of the arrow
4. Wind the whole of the film into the cassette
5. Open the camera
6. Remove the cassette

Checking the Film Transport

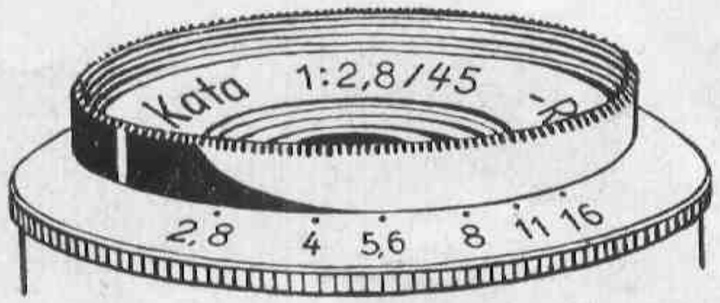
To make sure that the film transport is functioning properly and the film really being wound on, lift the rewind knob as far as it will go. If the film transport is functioning properly the rewind knob will turn in the opposite direction during winding operations.



Checking the Re-Winding

To check the rewinding, release the locking stud during rewind operations. It will then stand proud and there should be a strong resistance if the mechanism is working correctly.

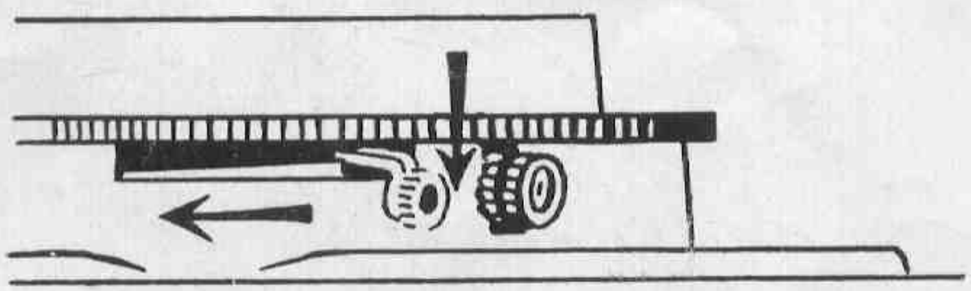
Warning. If force is used against this resistance the perforation of the film will tear. When continuing to rewind, press home the locking stud.



The Lens Diaphragm

The lens aperture or diaphragm is set by means of the front ring on the lens. Bring the red dot into register with the black line at whatever setting is required.

Note. The smaller the aperture number the more light is admitted, but the more limited is the depth of field. The larger the aperture number, the less light passes but the greater the depth of field. For example, f/2.8 passes more light than f/16, but the depth of field is much less.

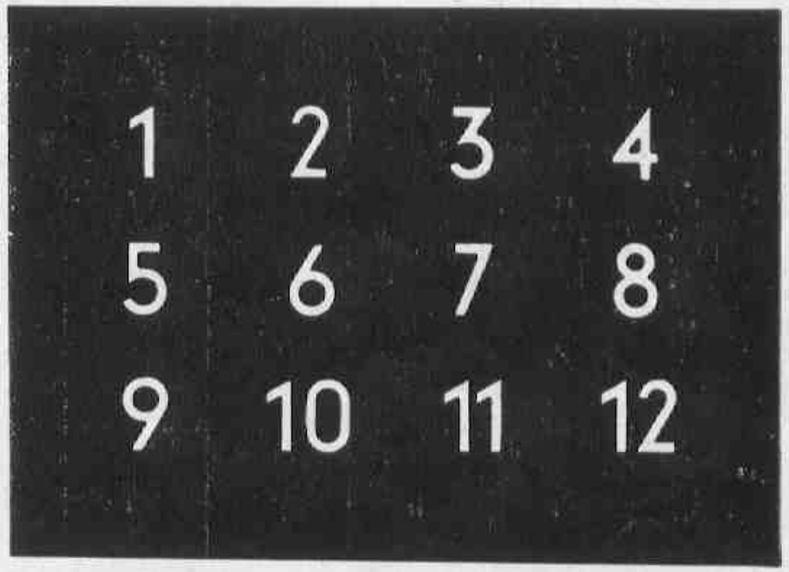


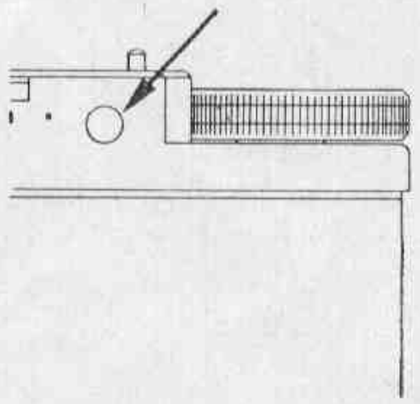
The Delayed Action Release

This is positioned on the under side of the shutter. The small lever is pushed, as indicated by the arrow on the diagram, as far as it will go. **Simultaneously** the button next to it is pushed downwards.

Note: At B (time) setting, the delayed-action release cannot be used and is therefore locked at that shutter setting.

There are three rows of figures of different density inside the exposure meter (right hand eye piece). With the eye piece held close to the eye, aim the camera at the subject to be taken. The highest figure which is discernible after looking through the eye piece for about 20 seconds will be the light value and is the basis for reading off the exposure time from the exposure tables on the camera case.





Lichtwert/light-value

Blende/diaphragm

Zeit/time

	1	2	3	4	5	6	7	8	9	10	11	12
2,8	2	1	1/2	1/5	1/10	1/25	1/50	1/100	1/200	—	—	—
3,5 4	4	2	1	1/2	1/5	1/10	1/25	1/50	1/100	1/200	—	—
5,6	8	4	2	1	1/2	1/5	1/10	1/25	1/50	1/100	1/200	—
8	15	8	4	2	1	1/2	1/5	1/10	1/25	1/50	1/100	1/200
11	30	15	8	4	2	1	1/2	1/5	1/10	1/25	1/50	1/100
16	60	30	15	8	4	2	1	1/2	1/5	1/10	1/25	1/50

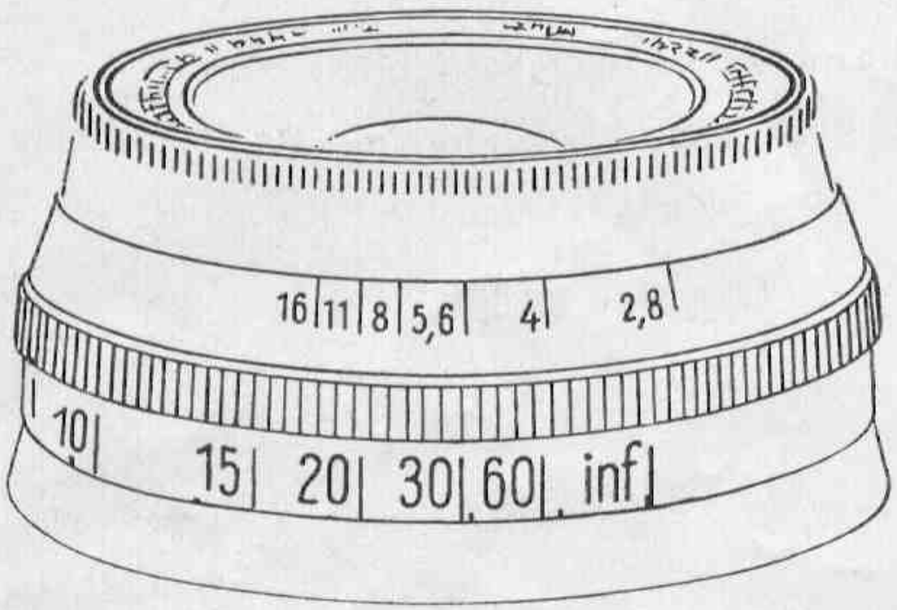
12/DIN 12/ASA	x 4	15/DIN 25/ASA	x 2	18/DIN 50/ASA	x 1	21/DIN 100/ASA	x 0,5

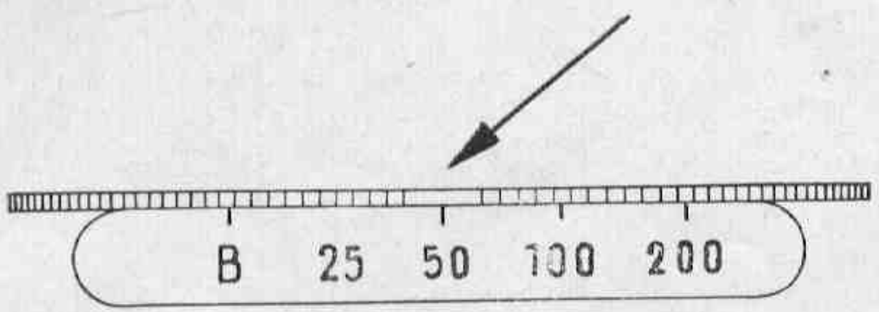
Example. Assuming that the figure 10 is the highest discernible figure in the exposure meter, refer to the table which is attached to the back of the camera case and look for figure 10 in the top horizontal row. The left-hand vertical row, in front of the thick black line gives the apertures from 2.8 to 16. It is then possible to read off the exposure times for each aperture from the vertical row running down from the figure 10. Assuming that aperture 16 has been chosen (smallest aperture), the reading in the vertical line under the figure 10 for aperture 16 will be $^1/_{10}$ second. For aperture 11 an exposure time of $^1/_{25}$ second would be required, for aperture 8, $^1/_{50}$ second, for aperture 5.6, $^1/_{100}$ second, for aperture 4, $^1/_{200}$ second. The same procedure should be adopted for all other light values.

Note. The table is compiled for films with a sensitivity of 18/10 DIN. For 21/10 DIN the exposure times should be halved and for 15/10 DIN they should be doubled.

The corresponding values for other sensitivity scales may be taken to be as follows:

DIN	SCHEINER	WESTON	ASA/BS
21/10	31	80	100
18/10	28	40	50
15/10	25	20	25
12/10	22	10	12





How to Focus

After estimating the distance between the camera and the subject to be taken or after ascertaining it by means of a range finder (which can be mounted on the camera), the second milled ring situated on the lens is turned to register with the line which will be found in the middle of the fixed ring engraved in red. The scale of the distance setting ranges from $3\,^1/_2$ ft. to infinity.

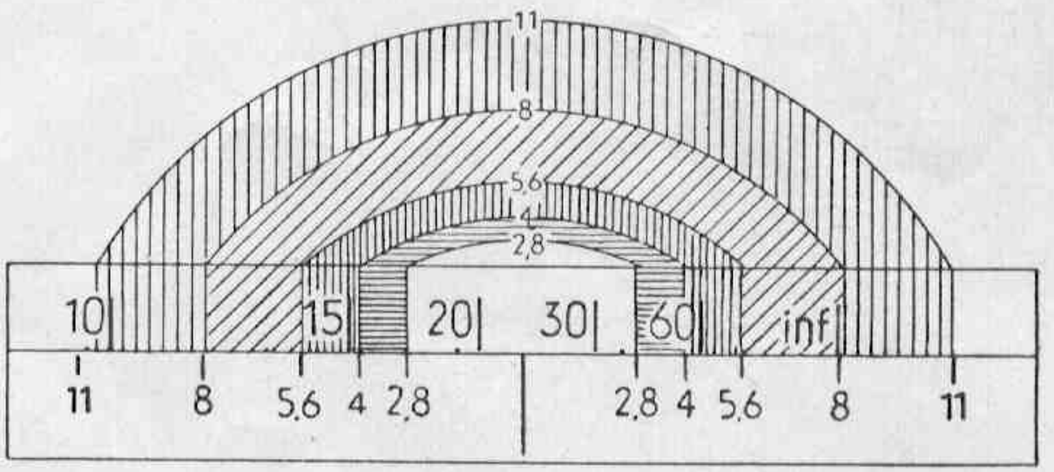
Exposure Time

The shutter is set by bringing the red line on the milled ring of the shutter into register with the desired speed which is engraved on the collar on top of the shutter housing.

The depth of field comprises the area which is sharply defined by the lens, from the foreground to the background. This area or depth varies according to the aperture chosen, that is to say, a large aperture (f/2.8) gives less depth of field and a small aperture (f/16) gives a greater depth of field. The depth of field for every aperture setting can be read off the red scale on the middle ring of your *Paxette*

This repeats on the left and on the right of the centre LINE, the range of lens apertures.

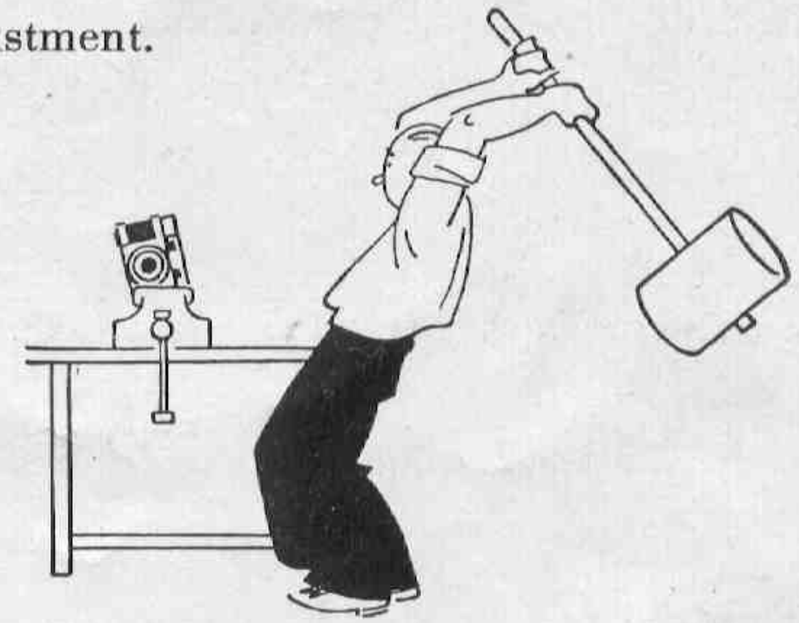
Example. If the focus is set between 20 and 30 ft., everything will be sharp from 60 ft. down to about 15 ft. when working with an aperture of f/4. If working at f/8 however, everything will be sharp from infinity down to 12,5 ft.



The *Paxette* should be held firmly in both hands, so that the rounded bottom edge is resting on the palms of the hands. When the shutter is released, the left hand will then be keeping the camera steady.

This should be done gently and without jerking. Move the finger only and not the whole hand. Allow the finger to rest on the release lever until the release has run off. Remain calm whilst taking a picture, especially when taking snapshots with the *Paxette*. Good results amply repay the trouble taken.

We do not recommend this method of camera adjustment.



If the *Paxette* should happen to go wrong, temptation to get a screwdriver and open it up should be resisted. The correct assembly of, say, the shutter or the relationship of the lens to the focal plane are most delicate matters, and even a skilled mechanic not accustomed to cameras should hesitate. A faulty camera should not be touched but should be handed to a good photographic dealer who has a repair specialist with special tools at his disposal.

THE PAXETTE BOOK.

by R. M. Fanstone.

It is noteworthy that R. M. Fanstone, the well-known photographic writer, should have elected to write the book about the *Paxette*.

Paxette owners will find it full of interest and a great help in getting the best out of their camera. Every aspect of *Paxette* photography is covered.

The *Paxette* for colour photography - your negatives - and a host of other interesting topics - complete with numerous illustrations and drawings.

Ready shortly. Obtainable from all good photographic dealers.

Printed in Germany

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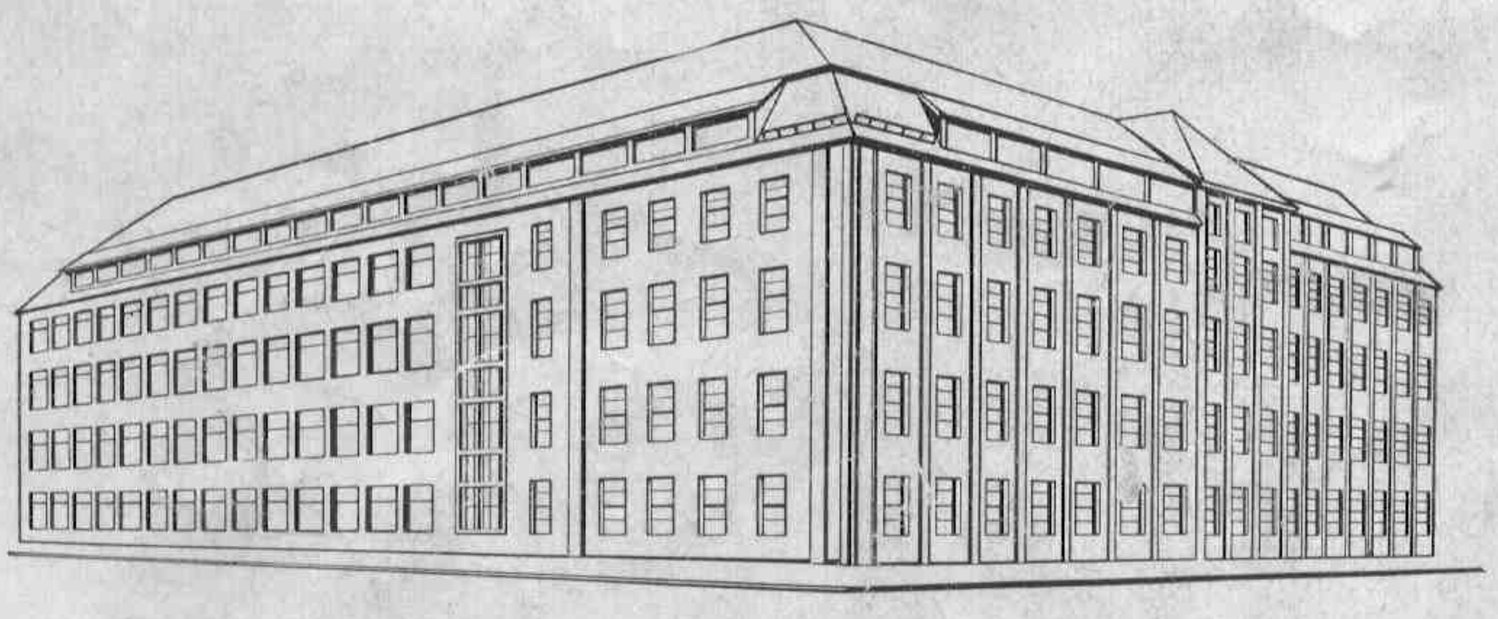

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